*ALABAMA PRISON ARTS + EDUCATION PROJECT*

# THE WARBLER

AN EDUCATIONAL WEEKLY

ISSUE
37
DECEMBER 22, 2020

## Dear Student, Artist, Thinker,

It's kind of funny how there are things in this world we can immediately recognize, yet still have trouble coming up with an exact definition of what that thing is. For example, how would you, in a sentence or two, strictly define what is or is not music? It may seem like a simple enough question, but once I try to put it into words, I run into trouble. Is it a melodious sound with repetitions? What do I mean by melody? Does the sound of rain count as music? Or breathing? Or footsteps?

Even more difficult is trying to pin down just what **jazz** is *(see Louis Armstrong's quote below)*. But part of the beauty of jazz music is how it resists categorization. At its outset, it pushed against more traditional forms of music (at the time, western/European) with its energy and inspiration from African cultures and American slave songs. Henry van Dyke of Princeton University, who is in the running for Biggest Music Snob of All Time, wrote, "... [jazz] is not music at all. It's merely an irritation of the nerves of hearing ..."

Despite van Dyke's antiquated view, jazz's popularity spread through the country and abroad. It's easy to see why: jazz is inherently exciting and surprising. You may never see a jazz musician play with sheet music in front of them, since improvisation is such a key component of the style. When a trumpet player gets together with a saxophonist, a drummer, and/or a bass guitarist, they don't always know exactly what their music is going to sound like together. Instead, they *discover* their sound by interacting and responding, sometimes taking the spotlight and sometimes stepping back — by collaborating.

A great deal of what we (and you are part of that we) do in APAEP is improvise and collaborate. We work together for the same purpose: to learn, to discover. And it's one of the best things in the world when we really get a groove on.

***Kyes Stevens and the APAEP Team***

**WORDS INSIDE**

FROM "SCOOBY-DOOBY-DOO"...
**underpinned** | supported; laid a foundation for

**aficionados** | people who are very knowledgeable and enthusiastic about an activity, subject, or pastime

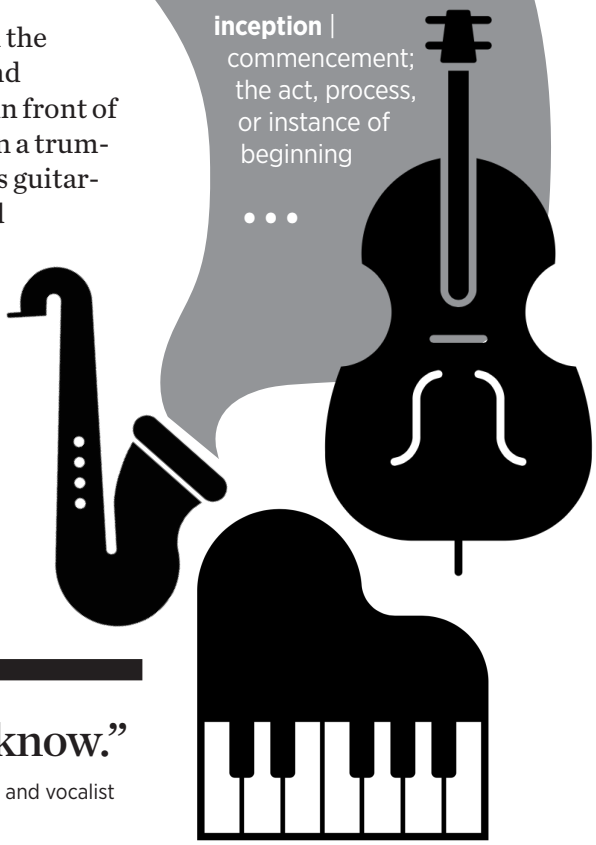
**exude** | display a quality or emotion strongly and openly

**discursive** | digressing from one subject to another

**luminaries** | people who inspire or influence others

**inception** | commencement; the act, process, or instance of beginning

• • •



"If you have to ask what jazz is, you'll never know."

**LOUIS ARMSTRONG** // American trumpeter, composer, and vocalist

MUSIC

# How to Like Jazz, for the Uninitiated

BY TOM COLE | *Weekend Edition, National Public Radio* | January 5, 2020

This new year, how about some new music? We asked NPR's senior arts editor, Tom Cole, on how to get into jazz.

**On the power of deep listening**

I think listening is really important. Jazz is emotionally engaging music. For me, jazz is especially expressive because it's based on improvisation. A lot of the tunes will start out with a theme or a melody, and then the musicians will improvise over it. So maybe, let's start with one of the most famous jazz saxophonists — Charlie Parker. [While soloing,] he'll be playing off the notes and scales and chords in the theme and letting his imagination just go wherever he's feeling at that moment — just let him carry himself away. Listen to his sound, too. For me, it sounds like a human voice speaking.

**On the (dismissive) idea that jazz is your grandparents' music**

Well, there's been a lot recorded since then. And sure, jazz might seem old-fashioned to some people. But keep in mind, too, that jazz was America's popular music at one point in the big band era of the '30s and '40s. You know, people like Benny Goodman were stars. Everybody listened to the music, not just parents. They listened to it and they danced to it. That's another thing about jazz; it's active music. It sort of demands your participation. You've got to give yourself a little bit to it to get something out of it. [It's] not sonic wallpaper. And it was popular again in the 1960s when Top 40 radio used to play instrumental tunes. That was a long time ago. Back then, the Dave Brubeck / Paul Desmond hit "Take Five" was even in the jukebox in my favorite neighborhood bar a decade after it was released, perhaps in spite of, or because of, its unusual rhythm. It was music that you could both listen to and sway to out on the college dance floor. And college audiences — young audiences — were a big part of Brubeck's success.

**On the exciting world of jazz right now**

There are a lot of young people playing jazz and playing very interesting music. I'd like to wrap up with two recordings. The first is by a jazz cellist named Tomeka Reid and her quartet. In this particular group, everybody kind of talks together; it's like a conversation. One last group is called Parlour Game. It's led by drummer Allison Miller and violinist Jenny Scheinman, and pianist Carmen Staaf is also in the group. And she really caught my ear.

**On a few names to get you started**

Back in the olden days when I was young and was listening to rock and roll, there was a record store that I always used to go to. And, you know, I knew all the buyers — the rock buyer and the blues buyer — and I knew the jazz buyer, too.

Jazz trumpeter Dizzy Gillespie performs at the Boston Globe Jazz and Blues Festival on Jan. 15, 1966.

Image by Bob Daugherty/AP

And one day, I just went up to him and said, "Listen, I want to get into jazz. What should I listen to?" And he picked five records for me: Dizzy Gillespie and Charlie Parker; the Thelonious Monk Quartet; Charles Mingus; The Art Ensemble of Chicago *Les Stances a Sophie*; and [a] wonderful trumpet player, who's not as well-remembered as he should be, named Booker Little; and an equally outstanding tenor saxophonist, who's also not as well known as he should be, named Booker Ervin.

So that would be a great start. And that sort of keeps you in the past. But if you ground yourself in the past, then there's lots to explore. ●

Edited for space

"I'm always thinking about creating. My future starts when I wake up in the morning and see the light."

**MILES DAVIS** // American jazz trumpeter, bandleader, and composer

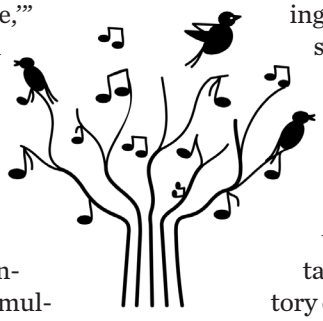
RESEARCH

# Making It Up As You Go Along

BY JENNIFER RAINEY MARQUEZ | *Georgia State University Research Magazine* | Fall 2019

Louis Armstrong once said, "never play a thing the same way twice." Although musical improvisation — composing new passages on the spot — is not unique to jazz, it's perhaps the genre's most defining element. While improvised jazz solos are spontaneous, there are rules, says Martin Norgaard, associate professor of music education at Georgia State University.

"In tonal jazz, improvisation is not 'free,'" he says. "It's always tied to the chord structure that the melody is based on."



In other words, improvisation is an incredibly complex form of creative expression, yet great jazz improvisers like Charlie Parker, Miles Davis or John Coltrane make it seem effortless. Which makes you wonder: what's happening inside jazz players' brains as they simultaneously compose and play music?

"As a musician, you feel that there's something different about the way your brain is working when you improvise," says Norgaard, a violinist who came to the U.S. in 1985 to study jazz. "You're tapping all your stored knowledge and adapting it to a chord structure in real time."

While earning his Ph.D. from the University of Texas at Austin, Norgaard began studying the effects of musical improvisation: interviewing jazz artists and students about their thoughts during the process of improvisation, analyzing the solos of Charlie Parker for patterns and asking musicians to perform a secondary task while improvising to see how it affects their performances.

Last spring, he teamed up with Mukesh Dhamala, associate professor of physics and astronomy, and asked advanced jazz musicians to sing pre-learned and improvised music while undergoing functional magnetic resonance imaging, a test that measures activity in the brain.

In the study, published in *Brain Connectivity*, the researchers found decreased brain connectivity during improvisation. Norgaard says the finding isn't as surprising as you might think.

"This idea of 'flow' — where you're completely immersed in an activity — has been linked to deactivation of some brain areas," says Norgaard. "It may be that performing improvisation engages a smaller, more focused brain network, while other parts of the brain go quiet."

In a recent study, published in August 2019 in the *Journal of Research in Music Education*, Norgaard examines the "far transfer effect" of improvisation — how learning to invent music in the moment affects other cognitive abilities.

"For nearly three decades, scientists have explored the idea that learning to play an instrument is linked to academic achievement," says Norgaard. "Yet at the same time, there are many types of music learning. Does the kid who learns by ear get the same benefits as the kid who learns notation or the kid who learns to improvise?"

The researchers started by conducting a pre-test, in which they asked two sets of middle school kids to each perform two tasks: one that tests cognitive flexibility, or the brain's ability to task-switch, and another that tests inhibitory control, or the brain's ability to focus on relevant information and block out irrelevant information. The middle-schoolers played instruments, but only some studied jazz through the Georgia State Rialto Jazz for Kids program. They found that the jazz students drastically outperformed their concert band peers.

"Still, we didn't know: are kids with high levels of cognitive flexibility simply drawn to jazz, or is it the improvisation that produces the effect," says Norgaard.

To follow up, he and his collaborators asked the school's band director to divide his entire concert band — 155 7th and 8th graders — into two groups. Each group learned about jazz, but only half learned improvisation. Then each group was given the same two brain tests. The result: improvisation training led to a significant improvement in cognitive flexibility.

"Their scores started looking like the scores of the kids who had studied jazz from the pre-test," says Norgaard.

The improvements were only apparent in the 8th graders; 7th-grade students instead saw a small improvement in inhibitory control.

"It's hard to say what's driving the difference in effect. Maybe it's the age of the kids or maybe it's the number of years spent playing an instrument," says Norgaard. "In the future, we need to look into whether improvisation has different cognitive effects depending on a student's age or experience." ●

Edited for clarity

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FOUR MEN SAT DAWN TO PLAY, THEY PLAYED ALL NIGHT TILL BREAK OF DAY. THEY PLAYED FOR GOLD AND NOT FOR FUN, WITH SEPARATE SCORES FOR EVERYONE. WHEN THEY HAD COME TO SQUARE ACCOUNTS, THEY ALL HAD MADE QUITE FAIR AMOUNTS. CAN YOU THE PARADOX EXPLAIN: IF NO ONE LOST, **HOW ALL COULD GAIN?**

riddles.com

MATHEMATICS

# Sudoku

#73 PUZZLE NO. 5975320

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| | | 5 | 7 | | | | | 1 |
| | 9 | | | 8 | | | | 3 |
| 2 | | 3 | 9 | | 6 | | | |
| | | 1 | | | 4 | 6 | | |
| 3 | | | | | 9 | | | |
| | | 6 | | | 5 | | 8 | |
| | | | | | | | | 2 |
| 4 | | | 1 | | 2 | | | 5 |
| | 3 | | | | 7 | 9 | | |

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#74 PUZZLE NO. 5062666

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| | 5 | | 3 | | | 2 | | |
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| 2 | | 8 | 6 | | | | 4 | |
| | | 3 | 1 | 5 | 7 | | | 8 |
| | | | | | 6 | 1 | | |
| | | | | 4 | 8 | | 6 | |

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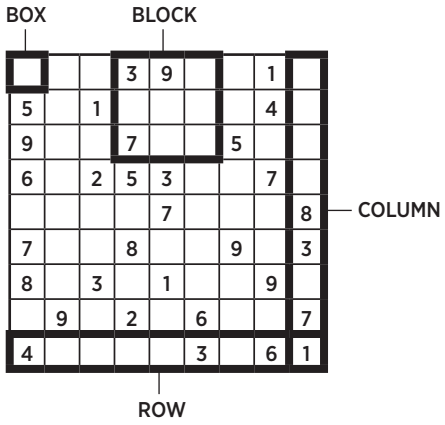
## SUDOKU HOW-TO GUIDE

**1.** Each block, row, and column must contain the numbers 1–9.
**2.** Sudoku is a game of logic and reasoning, so you should not need to guess.
**3.** Don't repeat numbers within each block, row, or column.
**4.** Use the process of elimination to figure out the correct placement of numbers in each box.
**5.** The answers appear on the last page of this newsletter.




What the example will look like solved

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|---|---|---|---|---|---|---|---|---|
| 2 | 4 | 8 | 3 | 9 | 5 | 7 | 1 | 6 |
| 5 | 7 | 1 | 6 | 2 | 8 | 3 | 4 | 9 |
| 9 | 3 | 6 | 7 | 4 | 1 | 5 | 8 | 2 |
| 6 | 8 | 2 | 5 | 3 | 9 | 1 | 7 | 4 |
| 3 | 5 | 9 | 1 | 7 | 4 | 6 | 2 | 8 |
| 7 | 1 | 4 | 8 | 6 | 2 | 9 | 5 | 3 |
| 8 | 6 | 3 | 4 | 1 | 7 | 2 | 9 | 5 |
| 1 | 9 | 5 | 2 | 8 | 6 | 4 | 3 | 7 |
| 4 | 2 | 7 | 9 | 5 | 3 | 8 | 6 | 1 |

"For me, Southside was as big as the sky. And heaven, as I imagined it, had to be a place brimming with jazz."

**MICHELLE OBAMA** // former First Lady of the United States, attorney and author

Icons from the Noun Project

## DID YOU KNOW?

The saxophone is the only instrument in wide use today that was **invented by a single individual** — a musical instrument designer named Adolphe Sax, hence the name saxophone.

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FROM ITS EARLIEST DAYS, THE SAXOPHONE WAS ALWAYS MADE OF BRASS. HOWEVER, BECAUSE IT GENERATES **SOUND WITH A SINGLE REED**, IT IS CLASSIFIED AS A WOODWIND.

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The early development of jazz in New Orleans is most associated with the popularity of bandleader **Charles "Buddy" Bolden**, an "uptown" cornetist whose charisma and musical power became legendary.

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Beginning in the mid-1920s, **big bands**, then typically consisting of 10–25 pieces, came to dominate popular music. At that time they usually played a form of jazz that involved very little improvisation, which included a string section with violins, which was dropped after the introduction of swing in 1935.

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The **most recorded standard** composed by a jazz musician is Thelonious Monk's "'Round Midnight."

yamaha.com, nps.gov, jazzaspensnowmass.org, city-academy.com, wikipedia.org


## Idiom

# "And all that jazz"

**Meaning** And other similar things. This idiom is used at the end of a sentence to imply a continuation of a list of similar things. It is similar to saying et cetera. A store might sell televisions, radios, and all that jazz, meaning that televisions, radios, and other items similar to televisions and radios — perhaps wires, cables, phones, etc. — are sold in the store.

**Origin** Jazz, of course, is a type of music, but it can also refer to nonsense. In 1918, in fact, while jazz music existed, the word jazz also meant meaningless or empty talk, nonsense, rubbish.

In the *Oxford English Dictionary*, the first recorded use of this phrase is in Fred Astaire's 1956 autobiography. It was assumed at the time that the reader would be familiar with the phrase. In point of fact, it was probably used for decades before this in jazz clubs and cocktail lounges in the 1930s, 40s, and 50s.

writingexplained.org | Edited for clarity

JAZZ AS A **DANCE FORM** DEVELOPED FROM THE PARTIES OF THE EARLY 1900S, AT THE BREAK OF JAZZ MUSIC IN NEW ORLEANS. THE SCENE THERE INCLUDED GATHERINGS SURROUNDING MUSIC SUCH AS BRASS BAND FUNERALS, COMMUNITY PARK PICNICS, STREET PARADES AND BALL GAMES, WHERE THE PEOPLE PRESENT WERE ENCOURAGED TO INTERACT AND PARTICIPATE WITH PERFORMERS.

Icons from the Noun Project

ART + CULTURE

# Jazz Fan Looks Back

BY JAYNE CORTEZ | 1934-2012

I crisscrossed with Monk
Wailed with Bud
Counted every star with Stitt
Sang "Don't Blame Me" with Sarah
Wore a flower like Billie
Screamed in the range of Dinah
& scatted "How High the Moon" with Ella Fitzgerald
as she blew roof off the Shrine Auditorium
Jazz at the Philharmonic

I cut my hair into a permanent tam
Made my feet rebellious metronomes
Embedded record needles in paint on paper
Talked bopology talk
Laughed in high-pitched saxophone phrases
Became keeper of every Bird riff
every Lester lick
as Hawk melodicized my ear of infatuated tongues
& Blakey drummed militant messages in
soul of my applauding teeth
& Ray hit bass notes to the last love seat in my bones
I moved in triple time with Max
Grooved high with Diz
Perdidoed with Pettiford
Flew home with Hamp
Shuffled in Dexter's Deck
Squatty-rooed with Peterson
Dreamed a "52nd Street Theme" with Fats
& scatted "Lady Be Good" with Ella Fitzgerald
as she blew roof off the Shrine Auditorium
Jazz at the Philharmonic

poets.org

Poet and performance artist **Jayne Cortez** was born on May 10, 1934, in Fort Huachuca, Arizona. Her books of poetry include *On the Imperial Highway: New and Selected Poems* (Hanging Loose Press, 2008), *The Beautiful Book* (Bola Press, 2007), *Jazz Fan Looks Back* (Hanging Loose Press, 2002), and many others. Her work has been translated into twenty-eight languages. Cortez has also released a number of recordings, many with her band The Firespitters. In 1964, she founded the Watts Repertory Company, and in 1972, she formed her own publishing company, Bola Press.

**WRITING PROMPT**
Two of the key features of jazz are improvisation and collaboration. When you jam, you're not just playing music; you're in conversation with the other musicians. Write a poem that shows the spirit of jazz on the page. What words come out when you are in a groove with someone else? I honestly don't know what that will look like, and nobody can explain it. You just have to feel it as best you can.

## Word Search

| P | N | K | X | A | I | I | T | B | E | E | E | H | L |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | O | T | P | E | T | T | I | F | O | R | D | E | E |
| E | P | A | D | T | L | H | S | E | A | T | H | E | S |
| M | E | L | E | M | T | N | T | H | N | L | D | A | T |
| B | X | S | X | F | A | E | H | T | O | L | O | T | E |
| D | B | A | T | R | L | A | E | B | S | D | P | N | R |
| E | L | R | E | N | M | L | N | I | R | B | I | R | D |
| D | A | A | R | P | S | A | S | L | E | R | T | Z | A |
| H | K | H | I | L | A | A | K | L | T | H | A | E | F |
| A | E | Y | E | B | L | Z | N | I | E | A | A | Y | R |
| W | Y | D | R | A | L | F | D | E | P | N | H | A | D |
| K | I | R | H | N | E | H | A | I | Z | I | A | I | T |
| H | F | F | R | R | D | K | E | T | I | D | T | I | I |
| I | O | M | O | N | K | S | P | H | S | E | H | A | R |

BLAKEY
PETTIFORD
RAY
FATS
ELLA
HAMP
DIZ
BILLIE
DEXTER
MONK
BIRD
LESTER
PETERSON
HAWK
DINAH
SARAH


**WORD PLAY**
A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters "LOOK ULEAP," you could guess that the phrase is "Look before you leap." *Answers are on the last page!*

LANGUAGE

# Scooby-dooby-doo

## *Making Sense of Scat Singing*

BY GEORGE BURROWS | *The Conversation* | October 26, 2018

If you go to hear a jazz singer at your local venue, you will most likely experience "scatting" or "scat". Scat singing can be disconcerting because it involves the singer departing from the melody of a song in improvisation and abandoning traditional lyrics in favour of apparently nonsensical utterances such as "doo-yah-dah-dah-dit-dip-bah!" (to quote from Louis Armstrong's 1927 recording, "Hotter than that").

For some people, scat marks the descent of jazz singing into meaningless nonsense and unseemly expression. Even the great jazz critic, Leonard Feather, suggested that: "Scat singing — with only a couple of exceptions — should be banned." But, is scat really meaningless and, if not, how can we make sense of it?

Despite the existence of scat-like singing in the folk music traditions of West Africa and Europe (for example, Scottish mouth music), it is most likely that scat emerged in jazz in the early 1900s when singers in New Orleans began to imitate the first jazz instrumentalists. Legend has it that Louis Armstrong, the great trumpeter, vocalist and pioneer of improvisation in jazz, became the first to record scat in the 1926 track "Heebie Jeebies," when he forgot the words during a recording session.

This is a plausible story, because recording was still a fairly primitive process — tracks were recorded in a single take and studios were kept uncomfortably hot to keep the wax masters soft enough for grooves to be cut into them.

Through the recordings made by Armstrong and later Cab Calloway, scat swiftly became a distinctive feature of jazz's modernity that, along with the saxophone, syncopation, improvisation and outlandish playing techniques, made (and makes) jazz distinctly hip.

### Beyond Lyrics

Scat is, however, not just an idle feature of jazz. Instead, it represents in vocal form an important ideology of freedom of expression that has underpinned the whole enterprise of jazz music making since its inception. Scat allows the jazz vocalist to escape the lyrics and the straitjacket of meanings that comes from words. It grants the singer the status of a solo instrumentalist, like any other in jazz, and thereby moves vocal expression towards abstraction and modes of meaning that are musical rather than verbal. Scat thereby defies linguistic meaning systems and, by extension, the social structures and power relations that condition them.

If, as many aficionados would argue, jazz is the musical expression of freedom that extends from the memory of African American enslavement and emancipation, then scat is its vocal manifestation par excellence.

Given that freedom may be at stake, it is tempting to take scat very seriously indeed. However, many of the greatest exponents of scat, whether black or white, most often exude fun. Ella Fitzgerald, for example, makes playful reference to Armstrong's 1955 hit record of "Mack the Knife" in her 1960 rendition of the song, when she breaks into some decidedly gravelly-voiced scat.

Ella Fitzgerald

Image from theconversation.com

### New language

Fitzgerald's scatting, as much as that by more recent luminaries such as Cleo Laine, Al Jarreau or Kurt Elling shows that since jazz's inception, scat has become established as an expressive language in its own right.

But anyone who has tried to scat on one of great jazz "standards" (classic songs) with a band can tell you that it is simply not the case that anything goes when one is scatting – there are conventions and expectations that come with the idiom. Furthermore, even great scat singers tend to employ certain "licks" (turns of phrase) that are rooted in instrumental solos of the past.

Nevertheless, there is still plenty of room for experiment and development and the underlying connection between scat and freedom remains a powerfully meaningful one that is only reinforced by the playfulness in scatting. The combination of its serious underlying message of freedom and its comedic mode of expression means that scat appears curiously double voiced and discursive: we are left to make sense of the contradictory (serious-fun) character of the wordless singing.

So, as much as scat might appear to be a descent into utter nonsense, it actually makes a great deal of sense as a particular sort of unresolved expression. It is sensible precisely where words fail — and there is surely a whole lot still to be sung about our experience of contradictory and complicated situations, thoughts and emotions that words can never adequately capture. ●

?

YOU CAN HEAR ME AND FEEL ME BUT YOU CAN'T SEE ME OR SMELL ME, YET EVERYONE HAS A TASTE IN ME. I CAN BE CREATED, BUT AFTER THAT ONLY REMEMBERED. **WHAT AM I?**

Edited for space

HISTORY

# Alabamians Who Changed Jazz History

BY JARED BOYD | *AL.com* | Updated May 18, 2019

From the days of military marches and ragtime, to the mainstream success of swing, to the days of avant garde and fusion, many native sons and daughters of Alabama have changed Jazz history in impactful ways.

Here are several such individuals who were born or lived for a considerable time in Alabama while shaping the way the world viewed what many covet as "America's classical music."

### Nat "King" Cole

**Alabama Connection** | Born in Montgomery
**Occupation** | Vocalist, pianist, bandleader, pop music icon
Nat "King" Cole's transition from swing band leader and R&B hitmaker to pop sensation garnered him ire from jazz purists in the 1950s. In retrospect, however, his repackaging of his own image and intentions may have been a key contribution to jazz's longevity as America's most refined musical export.

### W.C. Handy

**Alabama Connection** | Born in Florence
**Occupation** | Trumpeter, bandleader, publishing pioneer
Known as the "Father of the Blues", W.C. Handy helped conceive one other very important advent in music: publishing. Handy co-founded the Pace and Handy Sheet Music, and became one of North America's first successful Black music publishers. In a time when blues and the newly forming jazz were thought of merely as folkways, Handy led the way in creating a formidable business structure around taking ownership for written music in the genres.

Many of Handy's compositions are also thought of as early jazz standards. These include, but are not limited to "St. Louis Blues," "Beale Street Blues," "Memphis Blues" and "Ole Miss Rag."

### Dinah Washington

**Alabama Connection** | Born in Tuscaloosa
**Occupation** | Vocalist, pianist
Dinah Washington's voice might have been cultivated in Chicago, but it was born in Alabama.

With a touch of class and just enough spunk for flavor, Washington's balladry met the boundaries of the kind of soulfulness female vocalists such as Aretha Franklin and Diana Ross would achieve soon after. Dinah distinguished herself with a quintessential charm and grace that brought the pageantry of vocal jazz into a new era, removed from the swing of Billie Holiday and Ella Fitzgerald before her.

Washington's turbulent life was thought to have fueled the unrelenting sass she exhibited as a performer. Married seven times and prone to substance abuse, Washington died due to a toxic mixture of diet pills and alcohol and the age of 39. In her absence, her legacy has cultivated the careers of male and female singers, alike.

### Sun Ra

**Alabama Connection** | Born in Birmingham
**Occupation** | Bandleader, composer, pianist, cult icon
As mystifying as Sun Ra was as a personality, it is only fitting that his art mirrored his fixations with cosmic beings and realities. Born in Birmingham, as Herman Poole Blount, in 1914, Blount spent much of his early life devoted to performance. Graduating from what now is A.H. Parker High School, just blocks away from Birmingham's Legion Field, Blount went right into a life of playing in local big bands. In 1936, he took a break to study music education at Alabama A&M.

Blount dropped out after one year, citing advice from travelers with antennae who visited him and carried him to a place he identified as Saturn. He said they told him to play music that would ease the listeners of the world in impending chaotic times.

Eventually leaving Birmingham in the wake of World War II to begin a new life in Chicago, Sun Ra (often called Sonny, his childhood nickname) formed what would become his cult-like band, known as "the Arkestra." The band included up to 30 rotating members at times, relocating to New York before finding a permanent home in Philadelphia in the late 1960s and 1970s.

Sun Ra and his Arkestra performed, rehearsed and recorded so often through the years that they still remain one of the most prolific ensembles in the genre, as well as recorded music.

### Erskine Hawkins

**Alabama Connection** | Born in Birmingham
**Occupation** | Bandleader, trumpeter
Erskine Hawkins and his Orchestra (formerly dubbed the Bama State Collegians) were once a de facto house

**WHAT** MUSICAL INSTRUMENT CAN YOU HEAR BUT NOT SEE OR TOUCH?

Legendary singer Dinah Washington was born in Tuscaloosa

Image from Hulton Archive/ Getty Images)

band at the illustrious Savoy Ballroom. Known for the wartime hit "Tuxedo Junction", Erskine Hawkins and his trumpet helped put Alabama Jazz on the national map in the late 1930s.

Hawkins was an inductee in the first class of the Alabama Jazz Hall of Fame in 1978.

### Lt. James Reese Europe

**Alabama Connection** | Born in Mobile
**Occupation** | Bandleader, composer, pianist, violinist, ragtime pioneer

A visionary of sorts, James Reese Europe is a leader of military and popular music that helped shape the genre of jazz in years to come. As the leader of the Clef Club, an orchestra comprised solely of Black musicians, Europe performed at Carnegie Hall on several occasions between 1912 and 1915. This was a groundbreaking feat for both African-American musicians and jazz, as the performance predates Benny Goodman's seminal Carnegie Hall performance by 26 years.

Europe served in World War I as a part of a New York Army National Guard regimen affectionately known as the "Harlem Hellfighters". After combat, he conducted the regimental band. He became the first African-American to have a public funeral in New York City.

### Lil' Greenwood

**Alabama Connection** | Born in Prichard
**Occupation** | Vocalist

Lil' Greenwood's long and storied career is filled with several footnotes in the realm of music and film. Arguably, her greatest impact, however, was made when the former teacher was recruited by Duke Ellington after the jazz legend heard Greenwood's voice at San Francisco's Purple Onion Club in 1956.

After ending her tenure with Ellington the early 1960s, Greenwood went on to continue singing and began a career in television and theater. As an actress, she made small appearances on programs such as "Good Times" and "My Father's House."

Greenwood returned to the Mobile area, where she lived and performed until her passing in 2011.

### Fess Whatley

**Alabama Connection** | Born in Tuscaloosa County
**Occupation** | Bandleader, educator

Fess Whatley is arguably the most important person in Alabama's Jazz history. Although not accomplished as a recording artist, he is known for teaching many of the more prominent people mentioned on this list.

Sun-Ra, Erskine Hawkins, Sammy Lowe, Paul Bascomb, Dr. Frank Adams, Sr., Haywood Henry, Tommy Stewart and Cleveland Eaton are all Whatley students. Likely, there are many more Alabama jazz musicians, as well as musicians from other areas who were Whatley pupils or simply influenced by the man. In his time, he garnered the nicknames "The Maker of Musicians" and "The Dean of Birmingham Jazz."

"Fess," short for "professor," began teaching at what is now Birmingham's Parker High School in 1917. He formed Birmingham's first black dance orchestra in 1922, The Jazz Demons. In 1929, he helped Bascomb and Hawkins found the Bama State Collegians at Alabama State University.

Whatley Elementary School, formerly located in the North Avondale area of Birmingham was named after the longtime educator. ●

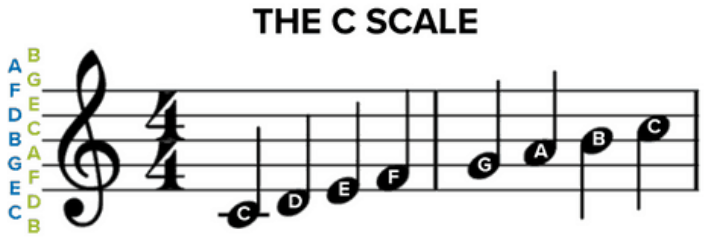
Edited for clarity and space

RANDOM-NEST

## Reading the C Major Scale

**BFROM MUSICNOTES.COM**

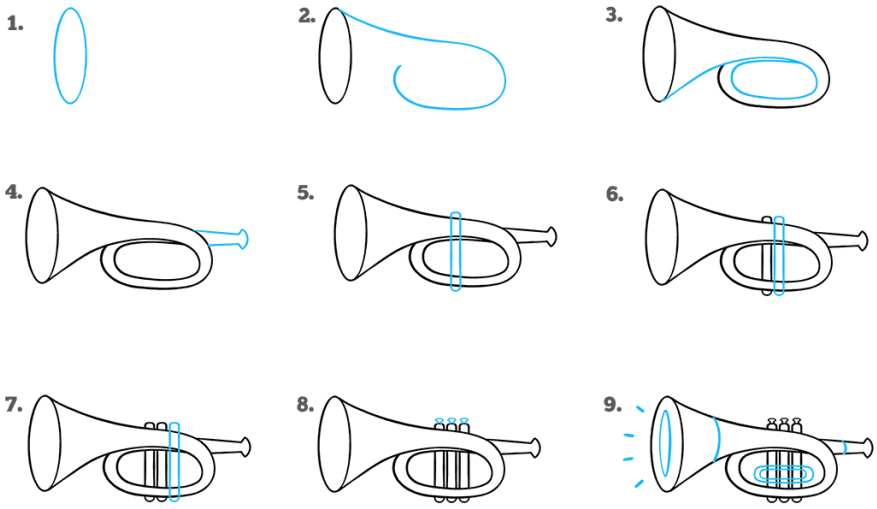
A scale is made of eight consecutive notes, for example, the C major scale is composed of C, D, E, F, G, A, B, C. The interval between the first note of your C major scale and the last is an example of an octave. Once you have the C scale down, the other major scales will start to fall into place. Each of the notes of a C major scale corresponds with a white key on your keyboard. Here's how a C major scale looks on a staff and how that corresponds to the keys on your keyboard:





You'll notice that as the notes ascend the staff, and move to the right on your keyboard, the pitch of the notes gets higher. But, what about the black keys? Musically, whole tones, or whole steps between the note letters, would limit the sounds we're able to produce on our instruments. Consider the C major scale. The distance between the C and the D keys in your C scale is a whole step, however, the distance between the E and the F keys in your C scale is a half step. Do you see the difference? The E and the F keys don't have a black key in between them, thus they're just a half step away from one another. Every major scale you'll play on a keyboard has the same pattern, whole-whole-half-whole-whole-whole-half. There are many other types of scales, each with unique sounds, like minor scales, modal scales and more that you'll come across, but major scales follow this pattern.

## HOW TO DRAW A TRUMPET




EasyDrawingGuides.com

# Words of Encouragement

Years ago, when I was teaching my first class inside and we were all taking a break, one of my students asked me why I came to teach *here*, of all places. In the moment, the question gave me pause — all I could think of was, "Well, why not? People want to learn, I want to teach, the end!" I'm not sure how satisfied the student was with my response. But I kept thinking about it for weeks and even months afterward, and at one point I realized it reminded me of a question I asked one of my community college teachers when I was a student: why did she want to teach *Introduction to Poetry*, where she had to read all my terrible poems, and not poetry at a junior, senior, or graduate level, where the poems would be a lot better?

Her response stuck with me: "Your poems aren't terrible. They're *early*." And she went on to explain that she prefers teaching these introductory creative writing courses because she loves being around people who are really experiencing the subject for the first time (academically, anyway), to see students getting their feet wet, experimenting, failing, and trying again. She described it as powerful and motivating for herself, since she could never make any assumptions about what her students knew or how they would approach a given task. Maybe counterintuitively, with less experience, there was more imagination.

So to that old student of mine, and to the many, many others, thank you for letting me be part of your imaginations and for sharing your experiences. They have been the highlights of my life as a teacher, and often remind me that I'm still a student myself.

*Rob*

1061 Beard-Eaves Memorial Coliseum // Auburn University, AL 36849

## Answers

SUDOKU #73

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 6 | 8 | 5 | 7 | 2 | 3 | 4 | 9 | 1 |
| 7 | 9 | 4 | 5 | 8 | 1 | 2 | 6 | 3 |
| 2 | 1 | 3 | 9 | 4 | 6 | 5 | 7 | 8 |
| 5 | 7 | 1 | 8 | 3 | 4 | 6 | 2 | 9 |
| 3 | 2 | 8 | 6 | 7 | 9 | 1 | 5 | 4 |
| 9 | 4 | 6 | 2 | 1 | 5 | 3 | 8 | 7 |
| 1 | 5 | 9 | 3 | 6 | 8 | 7 | 4 | 2 |
| 4 | 6 | 7 | 1 | 9 | 2 | 8 | 3 | 5 |
| 8 | 3 | 2 | 4 | 5 | 7 | 9 | 1 | 6 |

SUDOKU #74

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1 | 9 | 6 | 4 | 7 | 2 | 8 | 5 | 3 |
| 8 | 5 | 7 | 3 | 6 | 9 | 2 | 1 | 4 |
| 4 | 3 | 2 | 5 | 8 | 1 | 7 | 9 | 6 |
| 3 | 4 | 9 | 7 | 2 | 5 | 6 | 8 | 1 |
| 6 | 7 | 5 | 8 | 1 | 4 | 9 | 3 | 2 |
| 2 | 1 | 8 | 6 | 9 | 3 | 5 | 4 | 7 |
| 9 | 6 | 3 | 1 | 5 | 7 | 4 | 2 | 8 |
| 5 | 8 | 4 | 2 | 3 | 6 | 1 | 7 | 9 |
| 7 | 2 | 1 | 9 | 4 | 8 | 3 | 6 | 5 |

### Brainteasers

**Page 3** They were musicians.
**Page 6** Rebus Puzzle:
1. Round trip ticket
2. Turn over a new leaf
3. Pie in the sky

**Page 7** Music
**Page 8** Your voice

Send ideas and comments to:

**APAEP**
**1061 Beard-Eaves**
**Memorial Coliseum**
**Auburn University, AL 36849**

**UNTIL NEXT TIME !**